

THE DREAM IN TERMINAL ILLNESS

A JUNGIAN CASE STUDY

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This thesis is dedicated to the memory
of my father, who could not live to see
its completion; and to my mother, who
lived through so much to see it completed.
For everything through the years.

A wind sways the pines,
 and below
Not a breath of wild air;
Still as the mosses that glow
On the flooring and over the lines
Of the roofs here and there.
The pinetree drops its dead;
They are quiet, as under the sea.
Overhead, overhead,
Rushes life in a race,
As the clouds the clouds chase;
 And we go,
And we drop like the fruits of the tree,
 Even we,
 Even so.

(Meredith, Dirge in Woods (1888)
in Neumann, 1963, p.53).

ABSTRACT

Despite a proliferation of interest and research in the field of thanatology, death remains a profound mystery. At the same time, contemporary approaches to caring for the terminally ill have tended to neglect a psychological dimension. This is in spite of an increasing body of literature highlighting the desire of and need for patients to engage in therapeutic discussion about their situation. It is proposed in the present study that the exploration of dream imagery may both elucidate the psychological meaning and implications of death, and be of considerable pragmatic benefit in counselling dying patients and their families. This follows from Jung's consideration of death as a critical stage of the Individuation process and his observation that this purposive development of the personality may be revealed across a dream series. Evidence suggesting that in many cases dreams appear to reflect and anticipate both physical and psychical functioning as death approaches is presented in further support of this notion. It is argued that this may be understood by recourse to the principle of Synchronicity, which in turn rests upon the concept of the psychoid archetype.

Illustration of these concepts is provided primarily in the form of an intensive analysis of a series of dreams of a dying cancer patient, supported by consideration of his Rorschach protocol and of the dreams and experiences of a second cancer patient. This is undertaken by way of the method of amplification. It is concluded that a purposive, teleological development of the personality as death approaches is revealed in the dream series. It further emerges that this is intrinsically related to the development and integration of the unconscious Feminine, and that this in turn has a profound transformative and therapeutic effect on the personality. In addition, it is argued that death appears to encompass the formation of a transcendental psychical whole. An example is provided of the pragmatic use of dreams in counselling the family of the dying patient. In conclusion, the need for further research and for the incorporation of a psychological perspective in the care of the terminally ill is highlighted.

FOREWORD AND ACKNOWLEDGEMENTS

Researching and preparing a thesis encompassing a field of investigation as evocative as death cannot be a purely intellectual exercise; it necessitates being part of a dying person's life and death struggle, and sharing their innermost hopes, fears, anger and apprehensive expectations as they come to confront their own mortality in response to the inexorable approach of death. Yet, being an academic document framed in terms of theoretical constructs and suppositions, this drama is scarcely reflected here. At the outset, I would thus like to pay tribute to the human factor involved, lest it be sadly overlooked.

It is hardly possible to acknowledge my 'debt to those patients with whom I had the privilege to work. It is a lot to ask of anybody to share so much with a stranger, more so of somebody who is suffering and in pain. Yet I was welcomed into their homes and encountered nothing but openness and co-operation. To Peter and Kevin*, who never had a chance to see the final outcome of the work to which they so generously contributed, I am particularly indebted, not only for the clinical data, but indeed for the opportunity to ponder together on many of life's mysteries and for instilling in me a deeper appreciation of the complexities and transient nature of our lives on earth. As Kübler-Ross so eloquently writes: "watching a peaceful death of a human being reminds us of a falling star; one of a million lights in a vast sky that flares up for a brief moment only to disappear into the endless night forever. To be a therapist to a dying patient makes us aware of the uniqueness of each individual in this vast sea of humanity. It makes us aware of our finiteness, our limited lifespan" (1969, pp.246-247). I must also express my sincere gratitude to all the staff of St. Luke's Hospice in Cape Town who, while some other institutions refused to allow their patients to be involved in such a 'revolutionary' study, not only willingly agreed, but afforded me endless assistance. In particular, I would like to mention Carol Rosman for helping to select patients and co-ordinate clinical input and feedback. My one hope is that this study may serve as a catalyst for the appreciation which St. Luke's so deserves.

/I would ...

* Names altered in the interest of confidentiality.

I would also like to take this opportunity to acknowledge all the lecturers and staff of the University of Cape Town, Child Guidance Clinic and Groote Schuur and Valkenberg Hospitals who, in various ways, assisted me over the course of my career as a student and intern, and without whose help this stage would not have been attained. In particular, however, I am indebted to my supervisor, Dr. Phillip Faber, not only for his constant and invaluable encouragement, academic input and contagious enthusiasm during the present study, but for first introducing me to the work of Carl Jung and stimulating my interest in this area. In this regard I would also like to thank Prof. Graham Saayman for academic input, encouragement and assistance over the past four years. In addition, I wish to acknowledge Dr. Quarta du Toit, for advice and assistance with Rorschach interpretations, and also all the staff of D12 and C13 for helpful comments and encouragement.

Spending time in intense discussion with a dying person poses unique stressors, too; we then are forced to confront our own mortality, fears and priorities. This in turn has an impact on our relationships with others, sometimes positively and at other times negatively. Thus I would like to extend my gratitude to all my relatives, friends and colleagues for emotional support throughout this study. To Shelley, a special thank you for sharing with such patient acceptance my plans and dreams, and for unceasing belief and enthusiasm; to Lindy, for always listening and caring; to Jane, for encouragement. To 'G', a very special friend indeed, words can scarcely express my gratitude for the support, guidance, insight and necessary admonishment over all the years. To my mother, for all the help over the years, and for typing the final manuscript.

Finally, it should be noted that owing to the strict 45 page limitation governing the submission of this thesis, a basic working knowledge of Jungian theory is presumed and only those concepts directly pertaining to dreams and death are elucidated in any detail. It is stressed that conclusions reached, both explicit and implicit, are those of the author, and in no way serve as a reflection of the opinions or policies of any of the Institutions or individuals to which the author is, or has been, attached.

C O N T E N T S

PART I

Page

Scope and Objectives of the Investigation	1
Introduction	1
Dreams and Death	3
Synchronicity	7
The Psychoid Archetype, Synchronicity, and Death	9
The Question of Life After Death.	10

PART II

Approaching the Dream	13
Methodological Considerations	16

PART III

Case Presentation	17
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PART IV

Discussion	34
Conclusion	40

P A R T I

THE SCOPE AND OBJECTIVES OF THE INVESTIGATION

"Life, so-called, is a short episode between
two great mysteries, which yet are one"
(Jung, 1958a,p.483)

While it may be true that many of the mysteries of birth have been dispelled by modern science and medicine, death remains an enigma; the meaning of death and the question of what becomes of us after we stop functioning physically remain powerful concerns, anchored in antiquity. Nowhere are these concerns more manifest than in the care of the terminally ill. The present study, undertaken from a Jungian perspective, purports that nocturnal dream material affords a unique opportunity to explore and elucidate the psychological meaning and implications of death - to determine, in short, what death means from the point of view of the psyche rather than that of the body. In addition, the pragmatic place of dreams in counselling and caring for the terminally ill and their families will be briefly considered. In this way it is hoped that the present investigation shall serve as the impetus for further research and indeed for a shift away from the present tendency to exclude a psychological perspective in the care of dying patients. These objectives are undertaken primarily by way of a case study involving an intensive analysis of a series of dreams collected from a dying cancer patient.

INTRODUCTION

The rapid advance of medical technology witnessed over the past few decades has both afforded a protraction of the life-span of the terminally ill and simultaneously demanded the institutionalization and depersonalization of the dying process. This removal of death from the natural home environment to the institutional context has been associated with a significant change in attitude towards death, which is to-day approached with more reticence than at any other time before (Ariés, 1980; Gordon, 1978; Gorer, 1980). As Kübler-Ross notes, the fear of death has always been inherent in human nature, but what has changed with the advance of science "... is our way of coping and dealing with death and dying and with our dying patients" (1969,p.4). Moreover, despite a proliferation of literature calling for a more humanistic

/and wholistic..

and wholistic approach to the care of the terminally ill (e.g. Hinton, 1980; Hyman, 1977; Kübler-Ross, 1969; Lockhart, 1977; Ross, 1980; Shneidman, 1980), the psychotherapeutic and psychological dimensions of treatment remain neglected (Shelly, 1986). Weisman (1980) relates this to the entrenched fallacies that emotional disturbance and depression are 'normal' responses to cancer and thus require no intervention, that dying patients do not wish to be disturbed or are unable to derive benefit from therapeutic insight, and that discussion about their future will only precipitate or exacerbate depressive feelings. Consequently, while the duration of terminal illness is prolonged, patients tend to be denied the opportunity to engage in meaningful and therapeutic discussion; indeed, it has been contended that "the contemporary American hospital is probably the best place for care if one is severely ill or badly injured, but perhaps the worst place to be if one is dying" (Shneidman, 1980, p.321).

Jung advanced as a reason for the above-mentioned fear of death the fact that we tend to view death almost exclusively as the signification of finality, as the annihilation of both physical and psychical functioning (Jung, 1934a). Consequently, we prefer to avoid or deny consideration of it; mortality confronts us daily and yet we let it pass us by, preferring not to think about the great divide which we all shall one day have to cross. This fear of death, may, in severe instances, precipitate emotional disturbance (ibid), or may at least restrict our relation to life: "that is why so many people get wooden in old age; they look back and cling to the past with a secret fear of death in their hearts. They withdraw from the life-process, at least psychologically, and consequently remain fixed like nostalgic pillars of salt, with vivid recollections of youth but no living relation to the present " (ibid., p.407). Yet, Jung argued, death is inherently paradoxical; on the one hand, it is both physically and psychically "brutal": "... a human being is torn away from us, and what remains is the icy stillness of death. There no longer exists any hope of a relationship, for all the bridges have been smashed at one blow" (Jung, 1967, p.346). At the same time, however, "from another point of view... death appears as a joyful event. In the light of eternity, it is a wedding, a mysterium coniunctionis. The soul attains, as it were, its missing half, it achieves wholeness" (ibid, p.346). Thus approached, death clearly assumes a significance far beyond the termination of physical life; consistent with the

teleological emphasis of the personality, it becomes, from the point of view of the psyche, a predetermined objective of the Individuation process. The rational, logical mode of ego-functioning generally fails to acknowledge this significance, however; we are so convinced that death is simply the end of a process that it does not ordinarily occur to us to conceive of death as a goal and a fulfilment" (Jung, 1934a, p.405). It follows that the successful psychological negotiation of the dying process must involve, essentially, a correction or renewal of the conscious attitude. This is achieved through the integration of opposing unconscious psychical components, or the transcendent function (Jung, 1958b). While this process may be facilitated therapeutically (ibid.), the consideration of death as a purposive objective of the inherent tendency towards the fulfilment of undeveloped and unconscious potentials, i.e. the Individuation process, suggests that this psychical development may also occur spontaneously as death approaches. On a psychological level, death then becomes a struggle between, and integration of, opposites in the psyche (Gordon, 1978). Jung moreover observed that this psychical transformation resulting from the relationship of the ego to the unconscious contents may be reflected in the dream life of the individual (Jung, 1967). The elucidation of this possibility forms the central purpose of the present investigation; ultimately, it is to be contended that, as Lockhart argues, the dream may play a crucial role "... in relating even a dying patient to something of his inner substance and the distinct reality of the psyche within" (1977, p.12).

DREAMS AND DEATH

The exploration and understanding of nocturnal dreams forms a cornerstone of Jungian theory and clinical practice. Jung approached the dream as a psychic fact (Jung, 1961; Samuels, 1985), i.e. as "...a spontaneous self-portrayal, in symbolic form, of the actual situation in the unconscious" (Jung, 1948a, p.263). Moreover, dreams bring to conscious representation "... memories, insights, experiences, (and) awaken dormant qualities in the personality" (Jung, 1948b, p.289). Central to this purposive function of the nocturnal dream is the notion of compensation, a mechanism of psychological adjustment of vital importance which may be regarded as "...a basic law of psychic behaviour" (Jung, 1934b, p.153). In terms of this principle

"... dreams add to the conscious psychological situation of the moment all those aspects which are essential for a totally different point of view" (Jung, 1948a,p.245); the more one-sided the conscious attitude is, "... the greater becomes the possibility that vivid dreams with a strikingly contrasting but purposive content will appear as an expression of the self-regulation of the psyche" (ibid.,p.253). This stands in contrast to the theory of wish-fulfilment as the central function of dreams, a doctrine which Jung regarded as being too narrow to adequately appreciate the nature of dreams (Jung,1961). In addition, Jung described the prospective function of dreams; this refers to "...an anticipation in the unconscious of future conscious achievements, something of an exercise or sketch, or a plan roughed out in advance. Its symbolic content sometimes outlines the solution of a conflict" (Jung, 1948a, p.255). In this way, the dream may acquire "...the value of a positive guiding idea or of an aim whose vital meaning would be greatly superior to that of the momentarily constellated conscious content" (ibid., p.255). Jung stressed, however, that this essentially anticipatory function is not to be confused with notions of prophecy; these dreams "...are merely an anticipatory combination of probabilities which may co-incide with the actual behaviour of things but need not necessarily agree in every detail" (ibid.,p.255). It would be fallacious, however, to regard the compensatory and anticipatory functions of dreams as being entirely discrete; rather, they appear to operate inter-dependently. This follows from the teleological nature of the compensatory function.

Consistent with the distinction between the ontogenetically determined Personal Unconscious and the phylogenetically based, transpersonal Collective Unconscious, Jung further made the crucial distinction between archetypal dreams and personal or non-archetypal dreams. The latter "...are the nightly fragments of fantasy coming from the subjective and personal sphere, and their meaning is limited to the affairs of everyday" (Jung, 1948b,p.290). Archetypal dreams, by contrast, have their origin at the level of the Collective Unconscious; reflecting these archaic foundations, they are characterized by "...allusions to themes, images and motifs of mythology, folklore, and universal religious symbolism" (Faber et. al. 1978, p.2), and consequently "they reveal their significance - quite apart from any subjective impression they make - by their plastic form which often has a poetic force and beauty" (Jung, 1948b,p.290). Archetypal dreams are particularly important at critical stages of the life cycle (birth,

puberty, middle-age, death) or Individuation process, where they may serve to anticipate forthcoming psychical constellations: "...they seem to hang together and in the deepest sense to be subordinate to a common goal, so that a long dream-series no longer appears as a senseless string of incoherent and isolated happenings, but resembles the successive steps in a planned and orderly process of development" (Jung, 1948b, pp.289-290). In their manifestation at such critical stages, archetypal dreams serve to reflect that personal concerns are transcended; "... the dream uses collective figures because it has to express an eternal human problem that repeats itself endlessly, and not just a disturbance of personal balance" (ibid., p.292). This accounts for the proliferation of archetypal dreams around the time of death; as Von Franz (1986) contends, "...whenever man is confronted with something mysterious, unknown ... his unconscious produces symbolic, mythical, that is archetypal models, which appear projected into the void. The same is true, of course, with the mystery of death". Under normal, i.e. physically relatively healthy, circumstances, symbolic allusions to death tend to appear in dreams around mid-life, "...simply as a reminder that it now has to be faced" (Whitmont, 1969, p.285). Similarly, dream analysis in the elderly "...provides a wealth of dream symbolism that psychically prepare the dreamers for impending death" (Von Franz, 1986, p.viii). This representation of death is usually couched in highly symbolic terms; as Jung contended, "it is notorious that one often dreams of one's own death, but that is no serious matter. When it is really a question of death, the dream speaks another language" (Jung, 1961, p.30). Of central importance is that not only in the normal progression towards death that occurs with age do dreams serve to indicate the path ahead; Jung noted that even in cases where death has been unexpected, for instance in a young person with no obvious illness, dreams appear to have prepared the individual for death. He concludes:

"...I have observed a great many people whose unconscious psychic activity I was able to follow into the immediate presence of death. As a rule the approaching end was indicated by those symbols which, in normal life also, proclaim changes of psychological condition - rebirth symbols such as changes of locality, journeys, and the like. I have frequently been able to trace back for over a year, in a dream-series, the indications of approaching death, even in cases where such thoughts were not prompted by the outward situation. Dying, therefore, has its onset long before actual death" (Jung, 1934a, p.411).

Apart from the fact that this supports the consideration of death as involving fundamental psychical transformation, Jung further demonstrated the importance of dreams as diagnostic, aetiological and prognostic indicators in physical illness. This is strikingly illustrated in a case described by Jung of an adolescent girl, whose condition he diagnosed on the basis of her dreams (Jung, 1961). Lockhart (1977) similarly notes that dreams may not only assist in the diagnosis of a serious physical condition when this proves medically problematic, but may occasionally even anticipate and warn of the development of a life-threatening illness. This is further supported by cases described by Whitmont (1969) and Hyman (1977) of cancer patients whose dreams symbolically anticipated the development of cancer prior to its physical manifestation, and continued to reflect the progression towards death. Hyman consequently posits that in certain cases "...dream symbols can be interpreted to reflect both psychic and organic states" (ibid.,p.28).

Cases where dreams indicate the development of a physical illness and where they anticipate unexpected death or indicate the approach of death prior to the actual manifestation of any physical disease, cannot be simply explained. It would appear in these cases that the psyche in some way has a priori knowledge; Whitmont in fact suggests that "at times the anticipatory foreknowledge of the objective psyche expresses itself through what may be regarded as truly prophetic dreams" (1969,p.53), and that: "...the unconscious appears to be concerned with conscious progress, to the extent that a sort of foreknowledge is often evidenced through dreams and visions. Here we confront a puzzling space - time transcendent dimension of a quasi-absolute knowledge from within, which is not, however, directly accessible to the rational ego. In dreams the unconscious dimension operates as if it encompassed unknown events outside of space and time ... and also subjective problems which lie ahead in the dreamer's development" (ibid.,p.52). An elucidation of the concept of Synchronicity and of the psychoid archetype is at this point necessary; it is argued that these concepts may explain the anticipatory nature of dreams as regards both psychical and physical functioning and progression.

/Synchronicity....

SYNCHRONICITY

To account for this a priori knowledge, we may firstly consider a "retrospective - prospective" model (Faber, 1987,p.336). In terms of this model, psychical elements at any given time may, on the one hand, be conceptualized as having drawn upon and elaborated preceding psychical material (e.g. a waking fantasy may be considered as a progressive development of foregoing dream material), thus constituting a retrospective connection. Simultaneously, however, the same psychical elements in question may formulate and anticipate forthcoming psychical constellations (e.g. the same waking fantasy material may influence and anticipate following dream material); this implies a prospective connection (ibid). This concept is consistent with the notion of the progressive continuity of the Individuation process, and is based on a linear model of space and time (ibid). In the context of the preceding discussion, it may in this light be argued that the dream material, which has drawn upon archetypal elements previously constellated, itself anticipates a further archetypal constellation (death).

A second possibility, however, is that of Synchronicity, which Jung regarded as a "...hypothetical factor equal in rank to causality as a principle of explanation" (Jung, 1955,p.435), and in terms of which "...events can be conceptualized as being related to one another by means of a process of simultaneous 'patterning', rather than in a linear time-space sequence" (Faber, 1987,p.337). Thus, Synchronicity essentially refers to "...the simultaneous occurrence of two meaningfully but not causally related events" (Jung, 1952, p.441), i.e. it is not possible to demonstrate any causal relation between their occurrence in space and time (Faber, 1987). Jung (1951) described three groups of Synchronistic phenomena, viz: (i) a psychic state co-incides with a simultaneous external event where there is no evidence of a causal connection between the two (e.g. when a dream content co-incides in time with a corresponding actual external event); (ii) a psychic state co-incides with a corresponding external event which simultaneously occurs outside of the subject's field of perception (i.e. transcendence of space); (iii) a psychic state co-incides with a corresponding future event which has not yet transpired (e.g. a dream anticipates a future event). As regards

/this third...

this third category, Jung noted that "...the co-inciding events are not yet present in the observer's field of perception, but have been anticipated in time insofar as they can only be verified afterwards. For this reason I call such events Synchronistic, which is not to be confused with synchronous" (ibid.p.526).

All of these phenomena consequently appear to involve "...an a priori , causally inexplicable knowledge of a situation which at the time is unknowable" (Jung, 1952,p.447). In essence, then: "Synchronicity ... consists of two factors: (a) An unconscious image comes into consciousness either directly (i.e. literally) or indirectly (symbolized or suggested) in the form of a dream, idea or premonition; (b) An objective situation co-incides with this content" (ibid.,p.447). As Jaffe describes it, "...an unknown event inaccessible to the sense organs is perceived as an inner, psychic image (for instance, in a dream or vision). It does not matter whether the event perceived has actually taken place in the past, is taking place in the present, or will take place in the future,nor is it of any importance whether it happens nearby or in some remote part of the globe. It is perceived here and now" (1971,p.17). From this it may be understood that Synchronicity involves "a psychically conditioned relativity of space and time" (Jung,1952,p.435). This is possible because space and time are essentially no more than intellectual constructs arising out of the development of consciousness (ibid); in relation to the psyche, however, they assume an 'elasticity' and become "... at most ... a relative and conditioned quality" (Jung,1934a,p.413). This is based on Jung's contention that the unconscious may be considered to exist "... in a state of relative spacelessness and timelessness". While the ego is "...that aspect of the Self which is manifested in time and space" (Whitmont, 1969,p.265), the unconscious is thus in essence a transpatial and transtemporal realm (Jung,1934a) and this facilitates a "...psychic nullification of space and time" (Jung,1958a,p.256). If this idea is entertained, it follows that in the unconscious,'past', 'present' and 'future' exist without reference to time as we understand it and perceive of it consciously. While from our conscious viewpoint anticipatory dreams assume seemingly 'prophetic' proportions, from the point of view of the unconscious psyche time essentially becomes an

/irrelevant....

irrelevant concept. This is supported by Jaffe's argument that :

"what consciousness experiences as past, present and future is relativized in the unconscious until they merge 'there' into an unknowable unity, or timelessness, and what appears to consciousness as near and far undergoes the same process of relativization until they combine 'there' into an equally unknowable spacelessness" (1971,p.7).

Concurrent with this development of the notion of a transpsychic reality in which spatial and temporal boundaries are transcended, Jung proceeded to elaborate the concept of the archetype (see Jaffe,1971; Samuels,1985), introducing the idea of the psychoid archetype in 1946 (Jung, 1946). This, in turn, is crucial to an understanding of Synchronicity, and indeed of the psychological nature of death.

THE PSYCHOID ARCHETYPE, SYNCHRONICITY, AND DEATH

The psychoid archetype, or 'archetype as such', is to be understood as an irrepresentable ordering principle in the psyche, around which experiences are constellated (Jung, 1946). This needs to be distinguished from the archetypal image, which by contrast is knowable to consciousness in the form of various motifs which occur in dreams, myths, fantasy material, etc. (ibid). Synchronistic phenomena are intrinsically related to the operation of the psychoid archetype (Jaffe, 1971); indeed, they tend to occur under conditions when "... the psychoid archetype has not yet become fully conscious, but exists in a state that is half unconscious and half conscious, hence the relativization of time and space" (ibid,p.38). Synchronistic phenomena thus represent "...the coming to consciousness of an archetype" (ibid.,p.38). Faber similarly notes that under conditions of intense archetypal activity, "...the apparently linear structuring of events in time and space gives way to what is termed '...a kind of simultaneity'" (1987,p.336). As a structuring principle, the psychoid archetype moreover underlies typical situations in life (e.g. birth, death) (ibid.); consequently, it may be expected that these events would be conducive to the manifestation of Synchronistic phenomena. This is supported by Jaffe, who argues that :

/"Death ...

"Death is an archetypal situation of immense numinosity. Here the unconscious breaks through into life, and no one in the vicinity can escape its power ... The emotion with which the psyche reacts causes a weakening or loosening of the structure of consciousness: prophetic dreams, premonitions, apparitions step through the gaps as heralds of the mighty archetype death" (ibid.,p.35).

Jung further postulated that the 'psychoid' is "...that property which is found to be common to both matter and psyche" (Gordon,1983,p.132), and is thus operative at both the psychical and organic substrates (Faber,1987). Consequently, "...its manifestations not only reach upwards to the spiritual heights of religion, art and metaphysics, but also down into the dark realms of organic and inorganic matter" (Stevens, 1982,p.29). Gordon thus suggests that Jung regarded the 'psychoid' as "...the basic substance, which is only differentiated into mind and matter for the purpose of examination, observation and thought " (1983,p.136). In its transcendence of physical and psychical, and in its transcendence of time and space, the psychoid archetype consequently may be understood to underlie the seemingly anticipatory psychical representations of both physical and psychical processes and development.

THE QUESTION OF LIFE AFTER DEATH

Insofar as the teleological development of the personality tends to be revealed in a dream series, and given the heightened probability of the occurrence of Synchronistic phenomena around the time of death, it may be further hypothesized that an examination of the dreams of dying patients may permit an elucidation of the possibility of post-mortal psychical existence. This is a possibility which Jung regarded as being "...of such incalculable import that it should spur the spirit of research to the greatest effort" (1934; p.413). Moreover, Jung, observing that dreams often appear to allude to life after death, suggested that they form the 'raw material' for such further investigation (Jung,1967). Indeed, in his autobiography he informs us that, while even at that late stage of his life all he could do was to 'mythologize' about the possibility of post-mortal life, "not only my own dreams, but also occasionally the

dreams of others, helped to shape, revise, or confirm my views on a life after death" (ibid., p.336). The above notion has received strong support by way of a recent pioneering study by Von Franz (1986), which vividly illustrates the fact that the dreams of terminally ill patients commonly reveal that "...the unconscious psyche pays very little attention to the abrupt end of bodily life and behaves as if the psychic life of the individual, that is, the individuation process, will simply continue ... there are also dreams which symbolically indicate the end of bodily life and the explicit continuation of psychic life after death. The unconscious 'believes' quite obviously in a life after death" (Von Franz, 1986, pp. viii - ix). Moreover, these dreams suggest that not only does psychical functioning continue after physical death, but that the psyche undergoes a profound transformation and "...a kind of continuation of the life process which, however, is unimaginable to everyday consciousness" (ibid., p.156). Whitmont (1969) supports this view, citing the case of a patient who had died during the course of analysis and in whose final dream "death is presented as being like ... a transient interruption of one's workday for the sake of resting ... death appears here not as a threat but as a fulfilment, a temporary next phase" (p.287).

While the above indications accord with Jung's conceptualization of death, discussed previously, it is clear that science can neither prove nor disprove post-mortal existence. While recognizing this (Jung, 1967), Jung argued that it remains a serious possibility in view of the unconscious transcendence of time and space: "... the psyche is capable of functioning unhampered by the categories of time and space. Ergo it is in itself an equally transcendental being and therefore relatively non-spatial and 'eternal' (Jung, 1958a, p.333). He moreover attached profound importance to speculation about this possibility:

"A man should be able to say that he has done his best to form a conception of life after death, or to create some image of it ... Not to have done so is a vital loss. For the question that is posed to him is the age-old heritage of humanity: an archetype, rich in secret life, which seeks to add itself to our own individual life in order to make it whole" (1967, pp.332-333).

/As Jaffè writes:

As Jaff  writes:

"Jung personally held the opinion that man would miss something essential if he did not reflect on these matters and even indulge in fantasies about them. His life would be poorer, his old age perhaps more anxiety-ridden, and furthermore he would break with a spiritual tradition that reaches back to the dawn of human culture. From earliest times death and the idea of life after death have filled man's thoughts, and in religion, philosophy, and art have promoted answers to what is rationally unanswerable. To throw all this to the winds is, from the psychological standpoint, symptomatic of an atrophy of instinct and a willful disregard of one's psychic roots, both of which must be paid for dearly. Death remains a terrifying darkness and becomes an enemy" (1971, p.13).

This is of particular importance in old age or when death approaches, when the forces of the intellect fail to provide the answers to the questions which come to be of central significance, most notably to the question of death and what comes after: "A categorical question is being put to him, and he is under an obligation to answer it. To this end he ought to have a myth about death, for reason shows him nothing but the dark pit into which he is descending. Myth, however, can conjure up other images for him, helpful and enriching pictures of life in the land of the dead" (Jung, 1967, p.337).

PART II ..

P A R T II

APPROACHING THE DREAM

Having elucidated the central concepts pertaining to the nature and functions of nocturnal dreams in their relation to the dying process, the manner in which dream material is approached may now be considered. This is essential as the validity of any interpretation to be attempted in the following section is intimately related to the approach adopted to understanding the archetypal dream imagery. In this regard, Jung stressed that :

"there are a great many (archetypal symbols) and they may differ in individual cases by subtle shifts of meaning. It is only through comparative studies in mythology, folk-lore, religion and language that we can determine these symbols in a scientific way. The evolutionary stages through which the human psyche has passed are more clearly discernible in the dream than in consciousness. The dream speaks in images, and gives expression to instincts, that are derived from the most primitive levels of nature" (1961,p.30).

This is particularly the case, as Jaffé points out, in cases where the dream imagery pertains to death, for here the dreams tend to be "...of a character so strange and weird that only one who is familiar with archetypal imagery can recognize their symbolic kernel as a herald of death" (1971,p.24). In this regard, it becomes essential to distinguish the semiotic approach from the symbolic approach. The former involves conceptualizing the dream element as a sign, i.e. as "... an analogue or abbreviated designation for a known thing" (Jung,1921,p.474); in this way, interpretation of the dream element follows a path to the personal complexes, and so becomes endowed with psychopathological connotations (Faber, 1987). Alternatively, dream material may be approached as allegories, which similarly designate something 'known' or 'knowable', but without pathological connotations (ibid.). The symbolic approach, by contrast, involves conceiving of the dream element as a

/symbol...

symbol, that is, as "...the best possible formulation for, or clearest expression of, an unknown, and in the final analysis, unknowable (i.e. psychoid-transcendent) factor ... The symbol is thus inherently revelatory, as opposed to the concealing, defensive, disguising function of the sign. Because of the assumption of the teleological nature of the psychical processes, symbols also have an anticipatory character" (ibid.,p.28). While the symbol is thus phylogenetically based, its final expression is determined by personal experience (ibid.). Of central importance is the fact that:

"The symbol is ... a product of an extremely complex character, because it reveals, in condensed form, the entire 'situation' of the subject at the time it is constellated. Because it is generated by the psychoid archetypal-instinctual factor, it 'contains' elements deriving from both the ...psycho-biological and the ...spiritual-archetypal thresholds for psychic events" (ibid.,p.30).

This further elucidates the mechanisms underlying both the anticipatory function of dreams and the psychical-biological transcendence at times expressed in them.

Of further importance in the approach to dream material is the distinction between interpretation on the subjective level and that on the objective level. The latter involves considering dream elements as 'real', i.e. as actual or concrete persons or situations. Interpretation on the subjective level, by contrast, requires understanding persons or situations in the dream as representations of subjective intrapsychic factors pertaining to the dreamer (Faber, 1987; Jung,1921); this is important because "...although such figures may be understood as referring exclusively to an external situation, they will inevitably reveal a subjective or intrapsychic significance upon further analysis" (Faber,1987p.57).

The nature and origins of the dream elements in turn dictate one of two possible methods of interpretation on the subjective level. In the case of material derived from the Personal Unconscious (i.e. personal complexes) a causal-reductive approach is invoked; this involves considering the material

semiotically (see above), i.e. resolving it "...into its antecedent, ontogenetic origins in the memories and infantile instinctual psychic life of the individual" (ibid., p.58). When dealing with archetypal configurations, however, a final-synthetic (constructive) approach is required, in terms of which the symbolic meaning (see above) is sought (ibid). Jung advocated that this be done via the method of amplification, which involves the elucidation of dream elements by establishing links with comparative material: "It is simply that of seeking the parallels. For instance, in the case of a very rare word which you have never come across before, you try to find parallel text passages, parallel applications perhaps, where that word also occurs, and then you try to put the formula you have established from the knowledge of other texts into the new texts" (1977,p.83). In other words, the dream images are amplified by recourse to relevant mythical and religious images, alchemical symbolism, etc., in accordance with the archaic, phylogenetic origins of archetypal symbolism. Jung further stressed the importance of such analysis being based on a series of dreams, rather than isolated cases. An isolated dream can only be interpreted in the manner set out above provided that its context is comprehensively established (Jung, 1936a); this context is generally supplied by the subject's associations, personal history, responses, etc. (Faber, 1987). With a series of dreams, however, "...the meaning gradually unfolds more or less of its own accord. The series is the context which the dreamer himself supplies. It is as if not one text but many lay before us, throwing light from all sides on the unknown terms, so that a reading of all the texts is sufficient to elucidate the difficult passages in each individual one" (Jung, 1936a, pp.45-46). As mentioned above, the final-synthetic method is employed only with archetypal material; distinguishing this from personal material is no easy task (Faber, 1987). When approaching a dream series, then, certain typical symbols are isolated and their development across the series observed: "in this way it is possible to establish certain continuities or modulations of one and the same figure. You can select any figure which gives the impression of being an archetype by its behaviour in the series of dreams or visions" (Jung, 1936b, p.53); this can then "...be substantiated by evidence from comparative mythology and ethnology" (ibid., p.53).

METHODOLOGICAL CONSIDERATIONS

The present study involved three patients under the care of St. Luke's Hospice in Cape Town, who were approached by the clinician in his capacity as voluntary counsellor for the hospice and asked to participate in a project exploring the role which clinical psychologists can play in assisting the terminally ill. These patients were selected as it was felt that they could benefit from a supportive therapeutic relationship. While it was stressed to them that no preconceived expectations existed and that the study was essentially open-ended, it was however requested that they keep a record of their dreams as therapists often find dreams clinically useful. The patients were all being cared for at home, and were visited approximately once weekly by the clinician; on the second visit a Rorschach Inkblot Test was administered. In addition, it was contracted that the clinician would be available at any time for counselling or support of patients and family members. Sessions were unstructured and dictated by the patient's needs; no interpretation or confrontation of behaviour was attempted, the emphasis being on providing support and discussion of feelings and concerns. The case material to be presented in the following sections derives from a patient who recalled a series of six vivid dreams at regular intervals, and is supported by consideration of his Rorschach projections and by material of a second patient who initially recalled no dreams but began to report very significant dreams as he approached death; the third patient could recall no dreams. Dream material was at no stage interpreted to the patients, and the approach adopted to analysis is Jung's method of amplification, as discussed above.

P A R T I I I

C A S E P R E S E N T A T I O N

The case presented here is that of a 71 year old man, Peter, who was referred to St. Lukes Hospice in July 1987 with the diagnosis of cancer of the prostate. He was approached by the clinician in August 1987 and readily agreed to participate in the study, particularly, he stressed, if it could be of benefit to others in the future. He was married with two children, who themselves had married but still maintained close contact. Born in Europe, Peter emigrated to South Africa at an early age, working initially as an engineer until becoming involved with a business investment until the time of his illness. He was a moderately religious Christian, was very popular and had many friends and an extremely supportive wife. Upon initial contact with the clinician he was already confined to bed, although not yet completely paralyzed by secondary bone tumours. Psychologically, the most striking feature was that, despite having been clearly informed by the hospice doctors of the terminal nature of his illness, he clearly denied the inexorable course towards death which he faced, displaying at most a partial acceptance of this fact. While he conceded that he had cancer and was seriously ill, he firmly insisted that he would recover, if not as a result of contemporary medicine then by way of alternative practices such as faith-healing or psychic surgery. He had in fact already made contact with agencies purporting to have developed new 'cures', his enthusiasm being scarcely dampened by the failure of each new method to reverse the course of his illness. "You may ask me anything", he told the clinician during the first session, "only don't take my hope away"; yet it was clear that this hope was fatuous and concealed a deep despondency, which seemed to manifest in his devaluation of significant achievements he had attained through his life. "What good is it all now?" he would ask. Concomitant with this was a tendency to deny his inner feelings; he would lose interest in usually pleasurable activities and become irritable and withdrawn, yet insist that he was feeling emotionally confident and well. At this stage, on the second meeting, he reported the initial dream in the series:

/Dream 1...

DREAM 1

"I dreamed that I had two bodies, which fitted together like two parts of something ... One body was slowly lifting out of and floating away from the other one".

The separation of the soul or astral body from the physical body is a motif commonly representing death, occurring in the works of Paracelsus (Von Franz, 1986) and in the Tibetan Book of the Dead, and being a mythologem prevalent among widely diverse cultural and religious groups (e.g. Bolivian Chaco, Karelian Finna, Eastern traditions) (Holck, 1980). Contemporary clinical evidence to support this is provided by Moody's (1975) observation that patients 'returning' to life following artificial resuscitation frequently describe a strikingly similar phenomenon, involving the leaving of the physical body and the assumption, in 'spiritual' form, of the position of observer during the episode of 'death'. Considered in this light, the above dream symbolism appears to indicate the approach of physical death; in the context of the dreamer's conscious denial of the terminal nature of his illness, the dream thus serves a compensatory function, supplying the necessary and purposive unconscious 'correction' and indicating the underlying psychical reality.

Consideration of pertinent Egyptian death liturgy moreover raises the possibility of a psychically highly significant revelation. Egyptian myth dictates that at death the Ka and Ba separate from the corporeal body; Ka, the 'shadow' or psychical double, represents the unconscious part of the soul, the conscious aspect being personified by Ba, which is often represented in bird-like artefacts (Hornung, 1986; Von Franz, 1986). After death, Ka and Ba are reunited with a transfigured mummy, this process being the precipitant of transformation and resurrection of the newly formed unity (Von Franz, 1986); thus an archetypal motif commonly suggesting post-mortal life is "...a separation of elements in an analogy with creation myths" (ibid., p.xiii). It may consequently be contended that the dream symbolism under consideration, while not as dramatic as in the examples provided by Von Franz, may allude not only to a transformation, but, importantly, to a continuation of psychical life beyond physical death. This

/possibility...

possibility is further supported by reference to ancient alchemical texts, which describe a process that has as its fundamental aim the production of "...a corpus subtile , a transfigured and resurrected body, i.e., a body that was at the same time spirit" (Jung, 1937, pp.427-428); the manifestation of this eternal and incorruptible subtle body was to be attained through a separation of the soul from the material body - "soul and spirit must be separated from the body, and this is equivalent to death" (ibid., p.124). Following purification, the body is reunited with the soul, the resultant product being a higher form of existence which, in the language of Analytical Psychology, is the Self, as the totality of the psyche.

To the extent that this motif of separation of elements, or of body and 'soul', is paralleled in the above dream, a seemingly paradoxical situation is presented. On the one hand, as mentioned, this is indicative of death; on the other hand, however, folklore, mythology, alchemical treatises and indeed clinical reports of near-death experiences suggest a simultaneous transformation and continuation of life post-mortally. This apparent anomaly becomes intelligible, however, if considered as a representation on the transcendental and bipolar nature of the archetype, portraying, in symbolic form, the co-occurrence of the 'death' of both body and ego-functioning and at the same time the creative transformation of the psychical totality. This raises the possibility that the approach of physical death may not be of singular importance at the level of the unconscious. Indeed, Egyptian mythology lends support to this consideration; Von Franz (1986) relates the myth of the Egyptian World-Weary Man who, contemplating suicide, enters into a dialogue with his Ba. His spiritual counterpart, however, shows little concern for his conscious dilemma, indicating only that whatever course he should choose, of fundamental importance is the fact that they belong together. Commenting on this, Von Franz writes:

"...this would mean that for the Self - the totality supraordinate to the ego - for the inner divine man, the question of life and death becomes strangely indifferent. What is important is only the great work, the completion of inner wholeness, which is accomplished by connecting oneself with the Self" (ibid., p.105).

/Finally,...

Finally, the role of the Feminine as guide, mediator and catalyst to this process of transformation may be introduced. While in the present dream the symbolism does not extend to the extent that this is clearly indicated, an allusion to this is however provided by Jung; he reveals that, according to the Haranite Treatise of Platonic Tetralogies, the exaltation of the soul (*exaltatio animae*) is to be accomplished through a separation of the anima, the feminine in man, from its body: "As an ingenium, it is the body's essential quality or 'soul', whose material nature has to be transformed into something higher" (1937,p.263n). Neumann, moreover, asserts that transformative processes "...are the primordial mysteries of the Feminine" (1963,p.59), and that "the conspicuous and characteristic factor of the matriarchal transformation mysteries is that they always remain 'incorporate', i.e. in some way connected with matter ... The transformation of matter becomes most evident in the alchemist transformation of the human personality" (*ibid.*,p.60). This amplification alerts us to the possibility of the transformative nature of the Feminine assuming increasing importance with further dreams in the series, consistent with the notion of a purposive tendency to psychical processes being revealed in a dream-series.

It should again be stressed that no attempt was made to interpret this archaic dream symbolism to the patient. On the occasion of the second meeting with him a week later, however, he spontaneously spoke about the dream, concluding, after a reflective pause: "I think in the dream my soul was going to heaven ... Maybe I am dying". Thus one of the hypothesised objectives of the compensatory function of the dream, namely an illumination of the conscious attitude, appears to have been initiated to some degree. Nonetheless, Peter continued his quest to find a cure, thus manifesting an emotional state suggestive of Kübler-Ross's 'bargaining stage', involving the hope of "...entering into some sort of an agreement which may postpone the inevitable happening" (1969,p.72). For the next few weeks no more dreams were recalled; on the sixth visit, co-inciding with an increase in physical pain, the following dream was reported:

/Dream 2...

DREAM 2

"I was driving in my car when I suddenly drove through a chimney on top of a house ... Then I ended up in a dark tunnel, and kept driving deeper and deeper down this tunnel... I tried to use my brakes to stop, but the wheels of the car kept going because they couldn't grip the surface of the tunnel. I remember wanting to get out and I even tried to reverse, but I just kept gaining speed and continued down this endless tunnel in the house ... At last I saw a bright spot of light at the end ... But then I woke up, so I don't know what happened in the end."

Before amplifying these dream elements, it is pertinent to return to a more detailed consideration of the role and development of the unconscious Feminine, as this shall be of central importance in elucidating the thematic continuity of the dream series; this may be undertaken by recourse to Neumann's (1963) extensive documentation of the progressive development and ubiquitous manifestations of the Feminine archetype.

Neumann firstly distinguishes between the elementary character and transformative character of the Feminine. The elementary character refers to a 'conservative' tendency "... to hold fast to everything that springs from it and to surround it like an eternal substance" (ibid.,p.25); it is "...that conservative, stable and unchanging part of the feminine (ibid.,p.26). The transformative character, by contrast, "...drives toward motion, change, and, in a word, transformation (ibid.,p.29); while in the initial stage of the development of the Feminine principle it is bound up in and dominated by the elementary, with progressive psychical development these two characters become increasingly discernible. The primordial stage of development is that of the Archetypal Feminine , corresponding to a state of "...uroboric formlessness and unhumanity" (ibid.,p.36); here we encounter "the anonymity of the unconscious" (ibid.,p.36), the personification of the Feminine only occurring at a later stage of development.

The Archetypal Feminine has as its central symbol the vessel - "from the very beginning down to the latest stages of development we find this archetypal symbol as essence of the feminine" (ibid.,p.39). In the above

/dream.....

dream the motifs of chimney, tunnel and house as containers and entrance to the womb may all be linked to this vessel symbolism, thereby also serving to represent the elementary character of the Archetypal Feminine in its non-humanized form: "...the vessel lies at the core of the elementary character of the Feminine. At all stages of the primordial mysteries it is the central symbol of their realization. In the mysteries of preservation this symbol is projected upon the cave as sacral precinct and temple and also upon its development as dwelling, tent, house, store-room and temple" (ibid.,p.282). In this way the descent into the house through the chimney and tunnel represents, in a sense, the descent into the underworld, the world of the Archetypal Feminine and of the unconscious, by the masculine ego-consciousness, here apparently portrayed by the dream ego in the car. Thus the annihilation of ego functioning is anticipated, for, as Jung argues, "by descending into the unconscious, the conscious mind puts itself in a perilous position, for it is apparently extinguishing itself" (1937,p.333). Here Jung points to the myth of Thesus and Perithous, "...who descended into Hades and grew fast to the rocks of the underworld, which is to say that the conscious mind, advancing into the unknown regions of the psyche, is overpowered by the archaic forces of the unconscious" (ibid.,p.335). Indeed, the relationship of the ego-consciousness to the elementary character of the Archetypal Feminine is adequately portrayed in the dream, where, in a sense, the ego is sucked in and devoured by the matriarchal underworld. From Neumann (1963) we deduce that this is in fact the death character of the Feminine. In this regard, the house symbolizes not only protection and containment, but, as a tomb, also represents death: "... in accordance with the ambivalent structure of the Archetypal Feminine from which it is derived, it can also be an abode of death" (ibid.,p.50). Consequently, "...the vessel character of the feminine not only shelters the unborn in the vessel of the body and not only the born in the vessel of the world, but also takes back the dead into the vessel of death, the cave or coffin, the tomb or urn" (ibid.,p.45). Similarly, the image of the dark tunnel as vessel symbolism proclaims death; this is supported by Von Franz's (1986) observation that the motif of the dark passage or tunnel frequently serves

as an indicator of approaching death and that the death relation of this symbolism is manifested in concrete form in the architecture of ancient tombs. Many patients revived after transient clinical death similarly report an experience of passing through a tunnel as they are dying (Moody, 1975), while the "dark tunnel sensation" and its relation to death is also found to be a prominent theme in many Eastern traditions (Holck, 1980,p.401). In its death symbolism, this second dream re-inforces the initial dream as an indicator of the irreversible approach of death. The message expressed appears to be that the process of dying cannot be slowed, nor can the dreamer retreat from it; with or without his conscious co-operation or willingness, ultimately there can be only one course.

At the same time, the vessel is further indicative of transformation and rebirth; the tunnel also becomes a womb, or birth passage. Thus "...the elementary character of the Archetypal Feminine is far from containing only positive features ... (it) is not only a giver and protector of life but, as container, also holds fast and takes back; she is the goddess of life and death at once" (Neumann, 1963,p.45). Herein also resides the transformative character of the Feminine, for "...wherever we encounter the symbol of rebirth, we have to do with a matriarchal transformation mystery" (Neumann, 1963,p.59). In additional support of this paradoxical representation of death and continuing life, Jung informs us that, according to the Komarios text, following their death and descent into Hades, the 'impure' souls were chained, until rebirth to a higher level of existence, i.e. "psychic transformation" (1937,p.297). This myth is paralleled by the motif of the night sea journey, depicting the descent into the unconscious, "...whose end and aim is the restoration of life, resurrection, and the triumph over death" (ibid.,p.329). In the dream this potentiality may be represented by the bright light, as a symbol of "sudden illumination" and, in Islamic tradition, being associated with resurrection (Von Franz, 1986,p.61). Comparative notions exist in Eleusinian myth and folklore where "...in the mysteries of rebirth the individual is also raised to the light and immortalized ... As immortal star or hero, he becomes a star in the night and so remains united with the Great Nocturnal Mother, whether as a luminous infant glittering in her dark

/belly.....

belly, or as a part of light sparkling on her nocturnal cloak, or as a part of her tree of light illuminating her nocturnal world" (Neumann, 1963,, p.62). Similarly, as Kerenyi relates, mythically the mysteries of "...the birth of a divine child was celebrated with the shining of a great light" (Jung and Kerenyi, 1985, p.115), this having connotation with immortality. Consistent with Neumann's hypothesis of the development of the Feminine, however, the transformative character is at this stage still overshadowed by the nature and function of the elementary character.

To summarize the complex analysis developed above, we may conclude that the dream symbolism, with the primary motifs being the house and tunnel as vessels, is revealed by amplification to portray the death of the physical body and the devouring of the conscious ego by the Archetypal Feminine. As was the case with the previous dream, the conscious attitude is again contradicted and compensated; at the same time, there again exists an allusion, this time more apparent, of transformation and rebirth.

Peter could make no conscious sense of this dream, however, and while its emotional impact remained with him for some time, he continued to be pre-occupied with speculations regarding possible cures; in this regard he tended to place high expectations on faith-healing, and received regular visits from two faith-healers. Interestingly, he became interested in the role of the psyche in the whole disease process, pondering over whether or not it would be possible through "will power" and "mind control" to influence or even reverse the course of his illness. This form of bargaining came, almost suddenly, to be associated with a considerable degree of anger (relating to Kübler-Ross's (1969) second stage of the dying process) towards the doctors who had initially "failed" to diagnose condition and to thereafter intervene successfully. Three weeks after reporting dream 2 he recalled the following dream:

/Dream 3...

DREAM 3

"I dreamed of some friends of mine who have died over the past few years. They were speaking to me and appeared to be beckoning me, but I can't remember what they were saying."

The motif of being 'called' or 'collected' by already deceased family members and friends is commonly found in the visions and dreams of dying patients (Von Franz, 1986), and many patients, when reporting near-death experiences, similarly note that they had been met and assisted by dead relatives or friends (Moody, 1975). Holck (1980), amplifying these experiences with historical and mythological material, notes that this is in fact a relatively common phenomenon, found in contemporary clinical cases, primitive cults and rites, and Eastern mysticism. On the one hand then, this dream, as was the case with the previous dreams, clearly contradicts the dreamer's conscious 'bargaining' and heralds the approach of death. In this case, however, over and above the archetypally determined symbolism the dream also contains elements of a more personal nature, in the form of acquaintances of the dreamer; this is suggestive of a further mobilization of the unconscious as personal memories and experiences become constellated around the archetypal and phylogenetically determined core. More personalized symbolism is also manifested in the fourth dream which occurred a few days later.

DREAM 4

"I had a very strange dream ... I was a computer which wasn't working. Somebody called the technicians who said that there was something wrong with my parts and that they would have to get me new parts to put into me ... But when they looked they couldn't find any spare parts."

The theme of defective functioning and of unsuccessful bargaining is clearly depicted here. It may be speculated that the computer is a contemporary cultural symbol of the intellect; the dominant mode of ego functioning; in this sense the message from the unconscious

/attitude...

attitude with its suppression of the reality of the situation and, more importantly, its repression of the Feminine, is 'not working'. The stage may indeed be set for the ascendance of the transformative powers of the unconscious Feminine. This is supported by a consideration of the following dreams in the series.

DREAM 5

"I saw two violins... Two large violins ... For some reason I was very worried about them, but I'm not sure why."

By recourse to comparative mythology, it emerges that violin figures, occurring as artefacts in several ancient religions, serve as a Feminine motif, symbolizing the Primitive Goddess or Great Mother (Neumann, 1963). With reference to Cycladean idols, for example, Neumann posits that "the cello like shape ... is so striking that one is tempted to investigate the feminine form of many musical instruments and relate its symbolism to our present context", i.e. the Feminine (ibid.,p.113n). The archaic Great Mother or Primitive Goddess is in fact the next stage in the evolution of the Feminine which with progressive development supercedes the primordial Archetypal Feminine (ibid.).

Further amplification moreover reveals an allusion to the myth of Demeter and Kore; this is supported by the fact that in Syrian artefacts two female figures appear (witness the two violin figures in the dream), representing the Goddess and a younger girl, presumably her daughter (ibid.). Neumann in fact relates this manifestation to the above-mentioned myth (ibid.), while Kerenyi similarly makes reference to "... the double figure of Demeter and the Kore" (Jung & Kerenyi, 1985, p.110): "they are to be thought of as a double figure, one half of which is the ideal complement of the other half" (ibid., p.109), and represent "...the great mother goddess" (ibid., p.109). The transformative character of the Feminine is revealed here insofar as Demeter and Kore "...essentially

/belong together ..

belong together in their transformation from one to the other"

(Neumann, 1963, p. 307); "...the daughter becomes identical with the mother and is so transformed into Demeter" (ibid., p. 309).

Of central significance is the tale of Kore, who, while picking flowers in the field is raped by the Lord of the Dead, and then vanishes into the underworld to become his bride, leaving Demeter to search for her. In the underworld of Hades, Kore is "...worshipped as Queen of the Dead" (Jung & Kerenyi, 1985, pp. 108-109). Eventually Kore and Demeter are re-united, but Kore is doomed to spend much of her time in the underworld. Kerenyi argues that the rape of Kore is thus to be understood as an allegory of death. Thus the dream may be argued to contain an allusion to death as well as to transformation and the development of the Feminine; here the over-determined nature of the archetypal symbolism becomes apparent. This interpretation is further re-inforced by the fact that the primitive violin figures were often placed in tombs as a "...representation of a death goddess ... they symbolize a reduction to the spiritual essentials of the realm of the dead and the spirits-in contrast to the full-blown character of feminine life" (Neumann, 1963, pp. 112-113).

It will be recalled that the theme of the descent into Hades occurred in the second dream, and that its relation to rebirth, post-mortal existence and the attainment of the Self was elucidated; similar allusions are to be found in the myth of Demeter and Kore. When Demeter arrives in Eleusis, she serves as a nurse to the king's son, whom she places on a fire each night so as to obtain immortality for him; when caught, "...the goddess speaks, in words of mystic revelation, of the ignorance of men" (Jung and Kerenyi, 1985, p. 115), who fail to see the significance of her apparently cruel and murderous act. "Had they understanding of good and evil, she says, they would understand the significance of that apparently deadly deed. The meaning of it - good concealed in evil - is immortality" (ibid., p. 116). As Kerenyi argues, then, the motif of Demeter and Kore should be seen to convey an essence which is difficult to adequately describe - "what Demeter shows to mortals ... is something worthy of note but not to be named ... the

/mysterious...

mysterious, supreme gift of the goddess" (ibid.,p.115). This is the gift of immortality, rebirth and the Self, to which the Feminine holds the key. The Demeter-Kore symbolism in this way conveys a deep pain but, at the same time, a deep consolation (ibid.); it "...points beyond the individual to the universal and eternal" (ibid.,p.117). Embodied in this motif is the bipolarity and ambivalence of the archetype; "one of the forms ... appears as life; the other ... as death" (ibid.,p.107).

In the archetypal symbolism of the Great Mother or Primordial Goddess, Demeter and Kore, the dream suggests that these aspects of the Feminine have been activated at the level of the Collective Unconscious. While the emphasis at this stage is still on the elementary character (Neumann,1963), as mentioned the transformative character of the Feminine is in ascendance. The nature and essence of this is described by Kerenyi:

"the idea of the original mother-daughter goddess, at root a single entity, is at the same time the idea of rebirth. To enter into the figure of Demeter means to be pursued, to be robbed, raped, to fail to understand, to rage and grieve, but then to get everything back and be born again. And what does all this mean, save to realize the universal principle of life, the fate of everything mortal" (Jung & Kerenyi,1985,p.123).

The duplication of the Feminine motif in the dream may concurrently point to an intensification of this process; it appears to indicate that change and transformation is occurring on an intrapsychic level, but at the same time anxiety is aroused by this contrasexual opposite. This transformation process in fact became gradually evident; about three weeks later, when Peter sent his wife out of the room and indicated that he wished to speak to the clinician alone. He then proceeded to relate that his "illusion" was "over" and that he now saw and "understood" clearly that death was approaching, there would be no cure. He himself was uncertain as to how he had reached this insight, but he had no doubts as to its validity. The faith-healers could continue their visits to him if it satisfied them, he explained, but he himself expected no reversal or attenuation of his illness.

/This insight...

This insight was expressed with a torrent of emotion, which was unusual; the visit proved to be one of catharsis, support and containment. For the immediate period after this his predominant mood was one of resignation, of a sense of futility at having to wait for the inevitable which somehow never seemed to come. Gradually, however, a more profound acceptance began to manifest, and he started to look back on his life with a sense of satisfaction; this seemed to enable him to overcome the sense of futility which had led him to so devalue his achievements before. While his physical condition deteriorated progressively, with signs of incipient paralysis of the lower limbs, on a psychological level death lost its terrifying spectre for him, and he spoke of it regularly, his primary concern being not if or when but how the end would come; he wished for a peaceful death in his sleep.

Approximately seven weeks before his death he reported the following dream:

DREAM 6

"I dreamed that I was sitting in a theatre and watching a young girl dancing on stage ... I felt very close to her, and could communicate with her - not by actually speaking, but in another way altogether - through the mind ... like telepathy, I suppose you could say. Then another girl came and joined the first one and they started to dance in a circle ... It was actually a very nice dream, and when I woke up I felt good."

The qualitative difference between this dream and those preceding it is self-evident, and is suggestive of a profound transformation that is occurring or will occur at the level of the psyche. Of particularly striking significance is the fact that the Feminine is now manifested in a humanized and personalized form, the motif of the young girl representing the anima. Moreover, this progression is predicted by Neumann's (1963) model of the development of the Feminine where, following the transpersonal and non-humanized representations of first the Archetypal Feminine and later the Great Mother, the anima then appears in

/clearly

clearly more discernible form; she "...is already a part of the personality and thus occupies the middle position between the collective unconscious and the uniqueness of the individual" (Neumann, 1963,p.37).

Thus:

"... the anonymity of the unconscious, characteristic for the matriarchal situation and the Archetypal Feminine, is surpassed as the anima becomes independent. The Feminine as co-figured in the anima character has moved far away from urobolic formlessness and un-humanity, which are the early manifestations of this archetype. It is closest to consciousness and the ego of all the forms that the feminine can assume in the male psyche" (ibid.,p.36).

The anima also raises the transformative character of the Feminine above that of the elementary character:

"The anima is the vehicle par excellence of the transformative character. It is the mover, the instigator of change, whose fascination drives, lures, and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and the outward world. With the emergence of something soul-like - the anima - from the archetypal Feminine, the unconscious, not only does a change occur in the relations of the ego to unconscious and of man to woman, but the action of the unconscious within the psyche also assumes new and creative forms. While the elementary character of the Feminine tends to dissolve the ego and consciousness in the unconscious, the transformative character of the anima fascinates but does not obliterate; it sets the personality in motion, produces change and ultimately transformation" (ibid., pp.33-34).

Jung similarly stressed the potential for transformation residing in the anima figure; she becomes, ultimately "...a source of wisdom and renewal" (1982,p.7). Indeed, a review of the patient's course thus far reveals that there has been a significant change in the conscious attitude, from outright denial to a bargaining position, and presently, we have seen, to a position of resignation and indications of acceptance; concomitantly, there has been at the level of the psyche a progressive development of the transformative character of the Feminine. This transformation is reflected in the above dream, in that the Feminine is no longer represented as a source of fear and anxiety which is to be escaped from; rather, the attitude now is one of awe and mystery, of an almost spiritual transcendence which permits communication beyond space and time, by 'telepathy'. This appears to be

the Sophia figure of the anima, the "...cosmic spiritual force" who mediates between the ego and the Self (Von Franz, 1964; 1986, p.46). Of crucial importance is the fact that in the context of a life-threatening or terminal illness, this figure also "...approaches the dreamer as a messenger of death" (Von Franz, 1986, p.46). This psychical fact finds expression in ancient Persian mysticism, where the daena of the deceased, who is "...a daughter of the cosmic Sophia" meets him when he dies: "she appears a beautiful young girl to meet him at the Chinvat Bridge in the Beyond and accompany him to the other side" (ibid., 50). Consistent with the inherently paradoxical nature of the archetype, however, the anima, as soul -image (Jung, 1982) simultaneously points not only to death but to life beyond this - "she is the eternal aspect within mortal man" (Von Franz, 1986, p.51). These considerations may furthermore be symbolized by the motif of dancing, which Kerenyi informs us has mythical connotations with death and rebirth (Jung and Kerenyi, 1985). For example, Hainuwele, a Kore counterpart, was killed during the Ceramese Maro Dance; here dancing formed the means of her descent into the underworld and reflected the paradox of life and death: "...the dance to death was a dance to birth" (ibid., p.135). The number 3 (note the three figures in the dream) is also a recurrent theme in this dance (ibid.): Similarly, regarding the myth of Demeter and Kore, "...the secret of Eleusis could be betrayed by dancing more readily than by speaking" (ibid., p.135); this secret alluded to is that of rebirth. In Graeco-Italian tradition, the Crane Dance in honour of Aphrodite may similarly be seen to convey ideas of transformation. Moreover, the young girl in the dream may be related to the child archetype, a "...symbol of a renewed begetting" (Jung and Kerenyi, 1985, p.97); as Jung wrote:

"The 'child' is therefore renatus in novam infantium. It is thus both beginning and end, an initial and a terminal creature. The initial creature existed before man was, and the terminal creature will be when man is not. Psychologically speaking, this means that the 'child' symbolizes the pre-conscious and the post-conscious essence of man. His pre-conscious essence is an anticipation by analogy of life after death. In this idea the all-embracing nature of psychic wholeness is expressed" (ibid., p.97).

The circle is also a mandala symbol, pointing to wholeness and completion. In this regard, a thematic continuity extends to the following dream:

DREAM 7

"I dreamed of a bright flower ... I thought that I had always wanted one like that in my garden".

The flower, as a mandala symbol, anticipates the formation of the Self, (Jung, 1936a; Von Franz, 1986), the state of unity and hence return to the uroboric condition. In this way the dream indicates enormous potential for development and growth of the personality through the medium of the unconscious. In the alchemistic process the flower (flos) has connotations of mystical transformation, and Jung regarded the flower motif as "...a numinous emanation from the unconscious, showing the dreamer, who as modern man has been robbed of security and of participation in the things that lead to man's salvation, the historical place where he can meet friends and brothers of like mind, where he can find the seed that wants to sprout in him too". (1936a, p.79).

Not only as symbol of the Self but also as symbol of rebirth and of immortality is the flower of central importance; "flowers are a widespread archetypal image for post-mortal existence, or for the resurrection body itself" (Von Franz, 1986, p.32). This is revealed in Persian mysticism (ibid.), the Eastern 'Golden Flower' (Jung, 1929; Von Franz, 1986) and in the Egyptian myth of the great world lotus flower (Neumann, 1963); in diverse systems of thought the flower has come to symbolize "absolute inner unassailability" and life after death (Von Franz, 1986, p.34). Moreover, this encompasses the highest level of the transformative character of the Feminine, and so it is that the figure of Sophia, alluded to in the previous dream, "...achieves her supreme visible form as a flower" (Neumann, 1963, p.325); she represents, in this form, "...a spiritual whole in which all heaviness and materiality are transcended... the supreme essence and distillation to which life in this world can be transformed" (ibid., p.325). This notion is paralleled by the Indian concept of Tara, who appears with a lotus blossom to herald spiritual transformation (ibid). In essence, then:

/"...the spiritual

"...the spiritual power of Sophia is living and saving ... The nourishing life that she communicates is a life of the spirit and of transformation, not one of earthbound materiality ... She is ... a goddess of the whole, who governs the transformation from the elementary to the spiritual level; who desires whole man knowing life in all its breadth, from the elementary phase to the phase of spiritual transformation" (ibid.,p.331).

There is a fundamental qualitative difference to this representation of wholeness because, as Neumann posits, the ambivalence of the archetype recedes at this level of spiritual transformation, "...the new factor in which is a synthesis surpassing the original principle of opposites" (ibid.,p.50). This may also be indicated in the dream by reference to the garden, as "...the highest and most essential mysteries of the Feminine are symbolized by the earth and its transformation" (ibid.,p.51).

Moreover, insofar as Sophia, which as indicated above appears here in the motif of the bright flower, also represents Demeter and Kore reunited (Jung & Kerenyi, 1985) there is also an underlying thematic continuity to the dream series. The possibility is in this way raised that not only does this dream represent the final objective of personality development, but that at the same time it points to what is to come after death. This is supported by the foregoing consideration of the myth of Demeter and Kore and its resurrection analogy; the Goddess ultimately promises immortality and represents eternity. That the flower motif served to anticipate impending physical death and concomitant psychical transformation appears to be supported by a case cited by Von Franz (1986) of a patient engaging in active imagination. At a point, a radiant flower came to form the central focus of this, and shortly thereafter the patient died unexpectedly from a lung embolism.

/Peter deteriorated...

Peter deteriorated rapidly a few days after reporting the above dream. He began to haemorrhage and was moved from his home to the hospice where he died a peaceful death in his sleep; in this respect his wish was granted. Looking back, it appeared that he had foreknowledge of this, for on our last visit, after reporting the above dream, he shook the clinician's hand farewell and held it for a few moments, wishing him luck with the study. In his parting smile and gaze were indicated not anger, regret, fearfulness or denial, but a peaceful acceptance. Perhaps this was the state of resolution indicated by the flower.

P A R T IV

DISCUSSION

The most salient features to emerge from the dream series are the anticipatory nature of the dream symbolism, the thematic continuity reflecting the intrapsychic development of the Feminine Archetype, and the repeated allusions to psychological rebirth and post-mortal psychical existence. These features warrant further consideration.

Firstly, the archetypal death symbolism anticipated not only the dreamer's physical death, but, by heralding the progressive integration of unconscious elements, also anticipated the fundamental intrapsychic transformation which became manifested in the dramatic renewal of the dreamer's conscious attitude. As regards the latter, a progressive movement was witnessed from a conscious denial of death and a restricted preoccupation with finding a cure, to, in the final stages, a complete transcendence of purely personal concerns; this bears testimony to the integration of archetypal material, which Jung purported to have a healing effect on the personality (Jung, 1977). This intrapsychic

/transformation..

transformation was in addition associated with a progressive development of the unconscious Feminine, from the impersonal and undifferentiated Archetypal Feminine to a clearly discernible and personified anima figure. This, as well as the gradual supercedence of the transformative character over the elementary character, is consistent with Neumann's (1963) model, and is moreover an integral feature of the Individuation process. In this way support is derived for the supposition of a teleological component to psychical processes, and indeed for the consideration of death itself as a purposive objective of personality development. The above conclusions also serve to illustrate Jung's contention that "as a numinous factor, the archetype determines the nature of the configurational process and the course it will follow, with seeming foreknowledge" (1946,p.209). As previously mentioned, the principle of Synchronicity may afford explanation of the anticipatory function of dreams as regards both physical and psychical development. Further elaboration of this is beyond the scope of the present study, and will be dealt with in a future paper. The validity of these conclusions, and the occurrence of so complete a representation of the transformative process over so short a period of time in the dream-life of the patient, is supported by Von Franz's observation that "...almost all the symbols which appear in death dreams are images that are also manifested during the individuation process - especially as it unfolds during the second half of life ... it is as though this process, if not consciously experienced before death, may be 'telescoped' by the pressure of impending death" (1986,p.xiii).

In addition to the above, a further fundamental theme to emerge from the dream series is the antithetical representation of the co-occurrence of death and continuing life. In this regard, the allusions to psychological 'rebirth', and the symbolic representation of death as encompassing the unification of opposing tendencies of the personality to form a transcendental whole, further suggest that not only is there continued psychical functioning after death, but that this incorporates a profound intra-psychic transformation. It may be speculated that, in psychological terms, this state approaches or represents the Self. The notion of a transcendental post-mortal psychical existence is moreover supported by clinical near-death experiences, which frequently involve not only a change in the conscious

experience of space and time, but also "...effects typical of a mystical consciousness ... a sense of harmony or unity, a feeling of great understanding, intense positive emotion, and a feeling of being controlled by an outside force" (Noyes, 1979,p.75). It might be contended, however, that these indications of life after death are merely illusory wish-fulfilling fantasies in response to the anxiety generated by the incipient annihilation of ego-functioning. In response to this it may be noted that, as Von Franz argues, this "...does not accord at all with general experience. On the contrary ... dreams more often depict a completely objective psychic 'natural event' uninfluenced by the wishes of the ego. In cases where the dreamer has illusions about his approaching death, dreams may even indicate this fact quite brutally and mercilessly" (1986,p.ix). This latter point may have been illustrated particularly in the first dream of the series, which, at a time when conscious denial was strongest, indicated most clearly impending death. In this way the compensatory function of these archetypal dreams was revealed, and, as mentioned, this principle stands in opposition to that of wish-fulfillment. Moreover, these compensatory dreams appear to have played a central role in the transformative process, illustrating that compensation involves not simply a dream content complementary to that of consciousness, but is rather a dynamic,purposive function, actively effecting profound psychical development and renewal. Jung pointed to this function in stressing that "...the unconscious does not simply act contrary to the conscious mind but modifies it more in the manner of an opponent or partner" (Jung, 1936a,p.24).

It is pertinent to briefly address certain methodological considerations. Firstly, the validity of the interpretations is supported by the fact that the analysis was based on both a consideration of the conscious attitude and concerns of the patient, and on a series of dreams rather than isolated examples. As mentioned, this is regarded as essential by Jung (1936a),and allows for the interpretation of each dream to be moulded by those of other dreams in the series, consistent with the meaningful continuity found in a dream series. Moreover, the patient was unaware of any expectations which guided the study, thus mitigating against the possibility of perceived demand (Orne,1962), influencing dream content. The

/dreamer also ...

dreamer also had no personal understanding of, or interest in, dreams, alchemy, mythology or other comparative material, and thus could not have consciously interpreted this highly symbolic imagery on his own accord (apart from Dream 1, which was the most 'undisguised' symbolism); nor was any interpretation provided by the clinician. Consequently, the dreams in the series could not have been influenced by conscious interpretation or elaboration and may thus be regarded as indicative of a relatively spontaneous psychical process. It is conceivable, however, that the mere presence of the clinician and the therapeutic nature of the relationship between clinician and patient may have served as a stimulus to this process; this follows from Jung's argument that the therapeutic context is conducive to the stimulation of the transcendent function (Jung, 1958b) and tends to be associated with an increment of archetypal dream material (Faber, 1987).

The conclusions derived from the dream series are further reinforced by way of a brief consideration of the patient's Rorschach protocol (see Appendix 1), which similarly reveals themes of psychical transformation, physical death and the formation of the Self. The transformative aspect may be revealed, for example, by his response to Card 3, involving two females "dancing around a pot" and a fire. In connection with this imagery, Neumann considers the magic cauldron to be a motif of Feminine transformation, as the "... vessel of life and death, renewal and rebirth" (1963, pp.296-297); fire is similarly indicative of transformation (ibid). The motif of two females dancing also occurs in dream 6, where its transformative symbolism was elucidated. While the response to this card is relatively common, this interpretation is supported by more novel responses to other cards. The theme of transformation thus similarly occurs in the response to Card 2, where Peter saw "somebody that is on the road...he sees only way ahead of him," and a castle at the end. The journey motif symbolizes the Individuation process and may, in the present context, further allude to death; this notion is supported by reference to the myth of the journey to Hades as death symbolism, where the motif of the castle may also, Jung relates, represent that "...only in the region of danger ... can one

/find the ...

find the 'treasure hard to attain'" (1937,p.335). Mythologically, this treasure may refer to "victory over death" (ibid.,p.335), or may, in psychological terms, also refer to the Self. The approach of physical death may be more clearly indicated by the vivid imagery of a carcass being eaten by rats, which may be analagous to the actual devouring of the physical body by the malignant cells. Returning to a consideration of psychical transformation, however, it may firstly be contended that the impotence of the masculine ego to defend against the unconscious is reflected in the imagery of the masculine figure lying down drunk (Card 4). Secondly, the goal of this process may be revealed in the symbolism of the baby (Card 9), as manifestation of the child archetype (see dream 6). The fact that this was a Whole response, which to Card 9 is unusual, further suggests over-determination of the response and is in this sense indicative of an unconscious preoccupation with transformation and rebirth.

Apart from these Rorschach projections, the conclusions derived are supported by the experiences of a second patient, Kevin, a married man of 53 suffering from bone cancer with numerous secondary tumours (unknown primary tumour). He too had no knowledge which would have allowed interpretation of archetypal imagery. He very much accepted the fact that he was dying, but this appeared to be more of an intellectual acceptance, and he continually rationalized about his situation with little or no associated feelings. As he approached death, he recalled three very significant dreams in close succession, which shall be only briefly amplified here. The first, about three weeks prior to his death, involved his seeing the figure of Christ consisting of four parts, which he had to discover the meaning of; however, he could do this for only three parts, while the fourth part remained a mystery. The motif of Christ and the quaternity as symbols of the Self point to redemption and resurrection to eternity (Jung,1936a). Jung also refers to the motif of the quaternity in which the fourth part is missing, suggesting that the desired portion represents the anima, the 'fourth person' and inferior function (ibid). Of further relevance is the excluded feminine element in the deity, which in Christian tradition has symbolic connotations with evil (ibid). In mythical tradition

/the excluded...

the excluded feminine was banished to the underworld, so having further connotations with death (Jung, 1942). The message in the dream thus appears to be twofold; on the one hand, it indicates that while death may have been prepared for intellectually, the anima and the world of feelings (as 'feminine' attributes) have been excluded. At the same time, it heralds the approach of death and resurrection; mythologically speaking, the dreamer is approaching the gates of the underworld - but this process is not yet complete. A week later (to his surprise) Kevin was still alive, and dreamed of "a wonderful white wedding cake". On a personal level, it emerged that the patient's first wedding anniversary to his second wife was coming up shortly; on an archetypal level, the motif of the wedding represents the hierosgamos, the sacred or death wedding (Von Franz, 1986). Jung himself, when bordering on death experienced this motif in a delirious fantasy (Jung, 1967), and dreams containing wedding symbolism in the context of serious illness often indicate approaching death (Von Franz, 1986). The third dream occurred on a day when Kevin's physical condition deteriorated to the extent that death appeared to be imminent, and two independent physicians suggested that his wife prepare herself for this. The dream, however, suggested otherwise, for he dreamed that he was removing his jacket; all the buttons were undone but the last, which his wife had to undo. This appeared to indicate that the dying process was not complete, and that his wife, as bearer of his anima projection, played a crucial role in this; it seemed that their forthcoming anniversary might be an event which psychically would have to be negotiated before physical death could enforce the separation. Yet his wife had emotionally rallied to expect his death, and with each passing hour experienced increasing anxiety under the burden of waiting. While it was a basic methodological principle of the study not to interpret dreams to patients or their families, the clinician, who at this stage was serving to support her, indicated to her the possible meaning of the dream - that is, that death might not be all that imminent - and suggested that she emotionally prepare herself for this possibility too. Kevin was, in fact, alive on their anniversary six days later. Three days after this he deliriously began to intermittently shout the word "egg". This perseveration may be regarded as the intrusion

/into consciousness..

into consciousness of an unconscious element endowed with tremendous energy; its significance lies in the fact that the egg is symbolic of new life and creation, i.e. rebirth. (Neumann, 1963). He was then transferred from home to the hospice in order to facilitate treatment. In a sense this may have constituted the necessary emotional separation from his wife; the final separation occurred a few hours after entering the hospice, when he lapsed into a haemorrhage-induced coma and died peacefully, family and staff sharing their sorrow. His wife later indicated that she had found the advice to prepare herself for a far longer wait invaluable. In this way the pragmatic and therapeutic benefit of using dream material when working with terminally ill patients and their families is highlighted, and again the compensatory and anticipatory function of the unconscious material becomes evident.

CONCLUSION

While broad generalization cannot be made from the present study, the conclusions derived are essentially in accordance with those of previous considerations (e.g. Hyman, 1977; Lockhart, 1977; Von Franz, 1986; Whitmont, 1969). Thus support is derived for supposition that dreams may elucidate the psychological implications of death and the vicissitudes of the personality as death approaches, and may in addition be of considerable pragmatic benefit in counselling dying patients and their families.

It is not suggested that such an approach would be suitable for all terminally ill patients; each patient would clearly have to be individually assessed to determine their capacity to benefit from this. Generally, however, it may be a necessary antidote to the present trend towards a depersonalized and organically biased mode of intervention; as terminal illness encompasses more than mere physical functioning, any approach which fails to take cognizance of the psyche is wholly inadequate.

/The goal is ...

The goal is, ultimately, to assist patients to die with relative peace and dignity, or to achieve an 'ego-syntonic' death (Shneidman,1980). In terms of a Jungian model, this may best be accomplished through an integration of previously denied and archetypal psychical material; moreover, by linking the person to these transpersonal sources a dramatic therapeutic effect may be achieved (Jung, 1977), allowing new and previously dormant capacities to be more accessible (Whitmont, 1969). As Gordon notes, exploring the meaning of death involves for patients an inner search for their true self, "...an increased exploration of their own inner world, a deeper knowledge of who and what they are, an expansion of consciousness and confrontation with their illusions, idealisations and shadow side" (1978,p.12). It may be argued by some that this is an unnecessary and unwarranted intrusion in the dying patient's life; as Lockhart stresses, however, "the essential question must not be that of prolonging life only to be lived in the old ways and on the same paths ... Dreams can play a momentous part in discovering a new relation to life, as well as a new relation to death" (1977,p.12). Essentially, this is the path of discovery facing each person; for, as Jung argued, "...only he remains vitally alive who is ready to die with life" (1934,p.407). The field of thanatology is at present characterized by the fact that, as Kastenbaum points out, we do not have definitive answers; "what we actually have is just a way of thinking about the questions" (1979,p.156). We owe to Jung the realization that these questions may be considerably elucidated by recourse to dreams, and that perhaps definitive answers to the great mystery of death will forever elude us, but that, in this regard, "if there is something we cannot know,we must necessarily abandon it as an intellectual problem ... But if an idea about it is offered to me - in dreams or in mythic traditions - I ought to take note of it -I even ought to build up a conception on the basis of such hints, even though it will forever remain an hypothesis which I know cannot be proved" (1967,p.332). Nor are these purely academic concerns, for, as Hinton (1980) cogently argues, it is unkind to deny dying patients therapeutically beneficial endeavours, which most seem to desire; this is supported by Carey's (1975) finding that the vast majority of terminally ill patients readily agree to counselling when offered it. All too often the dying are denied these opportunities because people are fearful of exploring these new avenues

(Hinton, 1980) . But then, as Jung wrote when he approached his own death, "perhaps one has to be close to death to acquire the necessary freedom to talk about it" (1967,p.330). The message here may well be: let us learn from our patients.

APPENDIX 1SUBJECT: Peter.RORSCHACH PROTOCOLCARD 1 (RT=5")

It's like a bird - I see the legs here, the body ... Like an insect.

CARD 2 (RT=6")

It's somebody that is on the road ... he sees only one way ahead of him. There's a castle at the end of the road, and two small men looking down on it ... One can also see two animals.

CARD 3 (RT=2")

Here's two females dancing around a pot at a braai vleis ... They're busy cooking the meat ... (Q) You can tell they're women because of the breasts and the shoes ... And here's the fire and the pot ... They're busy changing the meat.

CARD 4 (RT=6")

Here's a chap lying down, completely drunk. He has a long coat hanging between his legs ... Here is his nose ... very interesting these cards.

CARD 5 (RT =4")

This is a bat hanging in a cave ... (Q) ... He must be hanging, he can't just be in thin air ... Unless he is flying.

CARD 6 (RT=3")

This is the skin of an animal ... It's been skinned.

CARD 7 (RT=3")

Here are two girls dancing in a circle, with their feet against each other.

CARD 8 (RT=6")

This is part of a carcass ... Two rats on a carcass... Big rats on a carcass.

CARD 9 (RT=5")

This is modern art ... Here's a baby.

CARD 20 (RT=4")

All I see here is a cut up crayfish and two small crabs.

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